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Mapping the methodological field of discourse analysis in music education research. A review study, part I

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Christian Rolle, Elin Angelo & Eva Georgii-Hemming

Mapping the methodological field of discourse analysis in music education research

A review study, part I

Abstract

In this article we present early findings of a review study about the use of discourse analysis in music education research. The review study is part of a research project on discourses of academization and the music profession in higher music education (DAPHME). Discourse analysis and comparable terms label a range of approaches sharing a view of language as constructing reality as well as being socially constructed. The approaches differ in their theoretical backgrounds and in their empirical methods. We developed possible categories of comparison and put them to the test by investigating four examples of discourse research in the context of the question: How can the different approaches help explain the processes of academization in higher music education.

Introduction

The following review article is part of the larger research project DAPHME. DAPHME focuses on the analysis of discourses of academization and music as a profession at music academies offering music performance programs.¹ The research employs discourse analysis as the methodological and theoretical framework. In this article we aim at sharpening the analytical tools and qualifying the methodological choices and decisions through investigating discourse research that has already been conducted in the field of music education.

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- 1 DAPHME is an acronym for Discourses of Academisation and the music Profession in Higher Music Education. DAPHME is funded by Riksbankens Jubileumsfond, Sweden. The research group consists of six researchers from Germany, Sweden and Norway. Apart from the authors of this article, the group includes: Stefan Gies (Dresden), Karin Johansson (Malmö), and Øivind Varkøy (Oslo). DAPHME's goal is to analyse and compare differing perspectives on performing musicians' expertise and societal mandate. The data material for the discourse analysis stems from official documents and interviews with leaders and teachers of music academies in Sweden, Norway and Germany.

There are various discourse analytical paths to follow, each with its own benefits and limitations. Rebecca Rogers et al. (2005) wrote a research review on critical discourse analysis (CDA) in educational research. We will broaden the perspective by taking other approaches to discourse research into account while at the same time focussing on music education. Brent Talbot (2013) wrote more generally about the chances of discourse studies in music education but provided no systematic overview of the research field. In our own review study we will propose a background for discussions of discourse research in music education first by searching for a way to categorize the various approaches in order to get a clearer picture of their respective benefits and limitations regarding their possible application in the DAPHME program. Subsequently we will put the proposed categories to a test by presenting four examples of discourse research.

A review of the landscape

In review articles the data material consists of previously published literature. The researchers in this case do not act as peer reviewers for improving or changing texts. Instead, the task for review article authors is to organize, summarize, classify, analyze and compare texts that have already been reviewed and published. Philip Mayer explains that the task of researchers in review articles is to "identify patterns and trends, synthesize, identify gaps and recommend new research areas" (Mayer, 2009). He points out that there exist several types of review articles, for example *systematic reviews*, where one analyses and maps a field according to strict procedures. Such reviews are often quantitatively oriented, organizing the field on the basis of statistics. There also exist several qualitative approaches, for example *best evidence reviews*, where selected studies are investigated with systematic methods, and also *narrative reviews*, where selected studies are compared and summarized on the basis of the author's experience, existing theories and models.

We originally planned a quantitative review study and therefore started to systematically search electronic data bases (ERIC, Web of Science, Scopus, DIPF pedocs), limiting the corpus to publications in English and German by using the search words discourse+music+education, respectively Diskurs+Musik+Pädagogik. What we needed was an appropriate classification model.² Reading the articles it soon became obvious that the word discourse, depending on the context,

2 Jorgensen and Ward-Steinmann (2015) recently developed a heuristic model to categorize articles published in the Journal of Research in Music Education. Their model is based on Sidnell's (1987) earlier attempt to distinguish dimensions of research in music education. However, their distinction between different categories within the three dimensions of research methods, facets of music education, and integrative levels of analysis (Jorgensen & Ward-Steinmann, 2015, p. 267f.) does not suffice for our purposes.

has quite different meanings, and that these do not always relate to discourse theory. Another problem arose with publications that are, from our perspective, obviously related to some fundamental ideas of discourse theory but don't actually use the word discourse. This fact excluded them from our body of literature generated from databases, even though they should have been included on substantive grounds (e.g. Kranefeld & Krause, 2011). Hence, we began reading several journals and research series, concentrating on volumes of the last ten years (ACT, AMPF yearbook, Music Education Research, Musik im Diskurs, NNMPF yearbook, Philosophy of Music Education Review, Zeitschrift für Kritische Musikpädagogik, b-em). Moreover, we included academic book publications that deal with discourse research and further expanded the literature by taking publications in Scandinavian languages into account. Through this work we developed a first impression of the field and started to develop a model for comparing different theoretical perspectives and analytical procedures. Nonetheless it proved difficult to define distinct categories that allow for a systematic organization of existing research and that, at the same time, are effective in discerning benefits and limitations of the respective approaches for DAPHME purposes. Hence, in order to elaborate the categories of comparison and develop a basis for possible subsequent quantitative investigations, we decided to conduct a qualitative study identifying and choosing four distinct examples of discourse studies that, in some respects, could work as a model for the DAPHME research, and then apply the categories to the selected examples.

Categories of comparison

Objects of research

An important distinguishing aspect is the focus on a particular institutional or non-institutional field of music education. Even though several fields of music education can be addressed at the same time, we wanted the review to reflect whether the research publications focus on

- music in the classroom,
- music and/or arts schools,
- higher music education, or
- community activities or any other kind of informal music education.

Another important aspect concerns the kinds of social practice (related to music education) that are the focus of the discourse analysis. We decided to distinguish between

- educational practices which become a subject of research through analyzing e.g. classroom discourses and interactions, textbooks, curricula, or interviews with teachers,
- policy practices which are focused on through analyzing e.g. interviews with leaders, policy statements, or official documents, and
- research and scholarship practices which are covered by analyzing e.g. research journals, academic books, or interviews with academics.

Discourse studies – both analysis and theory

Discourse studies can, on the one hand, focus on theoretical issues and epistemological problems, or on the other hand, emphasize the empirical analysis of discourses as data material. Although in most cases discourse studies include both perspectives, the sociologist Johannes Angermüller proposes making a distinction between discourse theory and discourse analysis (Angermüller et al., 2014; Angermüller, 2015). In accordance with this distinction, we asked whether the research publication is mainly concerned with theoretical considerations or with empirical analysis.

Furthermore, we believe that it is important to consider which kind of theoretical approach the research enables. Based on a distinction made by Angermüller (Angermüller et al., 2014; Angermüller, 2015), we distinguished between the author's use of

- poststructuralist theories emphasizing historical discontinuities, underlining the contingency of what is and what happens, epistemologically seeing the subject as an effect of discursive practices, and perhaps recommending subversive strategies, with references e.g. to Foucault, Derrida, Lacan, or Butler,
- normative-deliberative theories adhering to the possibility of successful communication, often with an interest in argumentation, and perhaps recommending the public negotiation of normative issues, with references e.g. to Habermas or Nussbaum, or
- critical-realist theories often evolving from linguistics with an interest in social problems or linking Marxist criticism of ideology to language and discourse as constitutive for social power, with references e.g. to Marx and/or Bourdieu.

Consideration of the theoretical approach helps determine if and how the publication addresses issues of power, which is an important aspect to consider.

With respect to studies that are more empirically oriented, according to Angermüller (Angermüller et al., 2014; Angermüller, 2015; see also Wooffitt, 2005) one can distinguish between

- language-oriented approaches, which are often conducted by linguists who focus on written texts or verbal utterances analyzing semantic and pragmatic aspects,
- praxeological or practice-oriented approaches, which are often characterized by an interest in verbal interactions through analyzing how people coordinate their behavior in social practices, and
- context-oriented approaches, which are characterized by an interest in what the text corpus is about and which are associated with an analysis of how knowledge is discursively constructed.

It is important to stress that each discourse analysis includes all three dimensions, albeit with different emphases (see Angermüller et al., 2014; Angermüller, 2015). However, it can make a difference how the researcher understands the relation between text and context when analyzing discourses in music education.

Four examples

In the following we are going to describe four distinct examples of discourse studies and indicate how they could, in different respects, serve as a model for the DAPHME project.

An ethnographic approach

Thorolf Krüger's PhD thesis from 1999 marks the start of a series of discourse studies in the Nordic countries that all draw upon Michel Foucault's approach by sharing his particular interest in the relation of power and knowledge (Krüger, 2000; Nerland, 2003; Apeland, 2004; Schei, 2007). With an ethnographic approach based on interviews, observations and document analysis, Krüger aimed to identify and analyze discourses underlying the everyday work of two music teachers. He examined the different ways that the two teachers, Hanna and Fred, understood and practiced their music teaching, which in all other respects was comparable – the same grade, the same city, the same time frame and the same curriculum. Krüger identified a complex system of ideas and styles of reasoning which underlie these differences and through which the disciplinary knowledge (of music) and concepts of (music-) learning are constructed. He also found that similar discursive elements (such as metaphors, terms and phrases) that articu-

late aspects of knowledge and learning reflected different meanings, depending on the respective discursive context. For instance, both Hanna and Fred talked about the importance of helping students to appreciate music, about the importance of starting out from the everyday culture of the students, and about the community – but these phrases had dissimilar meanings. In order to analyze how knowledge about teaching music is constructed, and how teaching practices are related to this knowledge, Krüger reconstructed the comprehensive system of ideas that constituted Fred's and Hanna's discursive environments. Krüger writes about these environments and the underlying ideas as ensembles of discursive practices, construed as cultural practices that make some ways of thinking, acting and speaking possible and others not possible.

Krüger's investigation can count as discourse research because of the theoretical (Foucauldian) background and his theoretical-philosophical way of *reading* the material. His approach to collecting both visual and verbal data follows rather an ethnographic mixed methodology that is not necessarily linked to discourse research. However, even if Krüger's study was not systematically conducted and methodologically reflected as discourse analysis, his interpretation of the empirical data was guided by Foucauldian thinking, as it is based on the *subject's decentration* and emphasizes *power/knowledge* relations.

While Krüger investigates music teacher practices in context of the *compulsory school system*, similar approaches have also been utilized for research in other Norwegian music education contexts. An example (and a possible model for DAPHME) is Monika Nerland's thesis (2003), in which she investigates instrumental music teaching in higher music education. She also refers to Foucault combining discourse theory with Bourdieu's thoughts about social fields in order to analyze how actors in higher music education both act/speak and constitute ways to act/speak in the institution as well as in the specific labor fields of professional musicians. Nerland's main interest was to investigate how these discursive orders open and close ways of learning and knowledge development for different instrumental teaching practices.

The discourse-theoretical approach in what might be called the Norwegian tradition serves as a possible model for DAPHME. It helps to examine what kind of knowledge, competences and research activities are established in higher music education, and how these develop. Unlike many other discourse studies referring to Foucault this approach demonstrates a way of including not only written texts or pictures but also interviews and other data from ethnographic observations in the field and of taking them into account as data material for discourse analysis.

A politically interested discourse-psychological path

Foucault inspired readings of data material focus mostly on discourse on a macro-sociological level. A different, rather micro-sociological discourse-psychological approach following Potter and Wetherell (1987) is typical for various studies within music education research from Sweden. Moreover, this research is explicitly politically oriented, referring to Laclau's and Mouffe's approach to discourse theory (1985) which is characterized by analytical terms such as *elements*, *moments* and *nodal points*. One example of this is Monika Lindgren's PhD thesis from 2006 which (as far as we found) is the first thesis in Sweden conducted from a discourse analytical perspective. In her thesis, Lindgren investigates the positioning of aesthetical subjects within *general* education. Together with Claes Ericsson, Lindgren researches patterns of teaching the arts within Swedish general teacher education (Lindgren & Ericsson, 2011). The researchers combine Potter and Wetherell's discourse-psychological theory, which concerns a micro-sociological level, with Laclau and Mouffe's discourse theory, which is characterized by a macro perspective, in order to explain the formation of subjectivity through rhetorical organizations of language. Lindgren and Ericsson (2011, p. 25) identify three general pedagogical discourses that challenge arts education in teacher education: 1) an academic discourse, 2) a therapeutic discourse and 3) a discourse characterized by subjectivity and relativism towards the concept of quality. Relativism towards the concept of quality is seen in articulations as "Everyone can sing, even if we all sound different", "We learned in the course that there is no wrong way of doing things" and "Because how they saw it was like ... the teacher is learning too". Through this rhetoric, according to Lindgren and Ericsson, a subject position of the teacher is constructed where there are no criteria for what is right/wrong or good/bad in artistic expression: the experience is subjective and therefore artistic works cannot be assessed. This also creates legitimacy for a role model of a teacher who lacks subject knowledge about musical traditions. This means, in effect, that the lack of subject knowledge is rhetorically articulated and constructed as a desirable pedagogical competence.

In her PhD thesis from 2010, Karin Holmberg also refers to Laclau, Mouffe, Potter, and Wetherell analyzing conversations between music teachers in a Swedish music and art school. As a result, she claims that musical traditions and the emphasis on handcraft have lost influence in music schools in favor of some kind of market orientation, leaving it up to the pupils what they want to learn.

With regard to the DAPHME project, the Swedish tradition shows how to take *all* kinds of practices in higher music education into account, including those which concern knowledge, competence and research activities. That allows for questioning established structures and looking for nodal points, elements and moments that form the discourse. Perhaps, one could describe the teacher (subject position)

of the main instrument as a nodal point with crucial limitations/possibilities for what can be said and done – and how. A discourse-psychological approach could offer a possibility to focus on the formation of subjectivity and to examine how roles as student, master, researcher, etc. are established through language.

International comparison

Since DAPHME is concerned with international comparison, we looked for comparative approaches using discourse analysis. One example is Roger Mantie's (2013) comparison of popular music pedagogy discourses. His interest is "to better understand the apparent international differences" concerning the scholarly popular music pedagogy discourses (Mantie, 2013, p. 336). Mantie researches in the tradition of critical-realist theories, referring among others to Bourdieu, and understanding the relationship between text and context in a way that is influenced by Fairclough (2006, 2010). He states, "Although the data for this study were words, my interpretation and analyses considered materialized practices (e.g., enacted teaching and learning) and national contexts (policies and historical events)" (Mantie, 2013, p. 336).

Mantie's empirical approach includes content analysis of 81 articles from various research journals. He started with coding keywords and continued combining qualitative and quantitative methods by using the discourse analytical concept of the sociolinguist Jan Blommaert. Blommaert (2005) talks about *orders of indexicality*, claiming that words are "*indexed* to specific social contexts". That means that words not only have meaning but they are also indications of contexts or traces to contexts of language in use. It can therefore be said that Mantie employs a kind of linguistic approach that is interested in the signified context. In doing so, he gains a critical perspective on the biases and gaps that characterize the popular music education debates across America. Finally, comparing the American discourse on the one hand with the UK and the Scandinavian discourse on the other hand, Mantie concludes that American popular music pedagogy is more occupied with legitimacy and quality of music while British and Scandinavian debates prefer to investigate how to teach popular music, focusing on the quality of learning. We can conclude that such a comparative approach might be inspiring for the purposes of an international investigation like the DAPHME project.

Archaeological digs uncovering issues of power

Issues of power are important in Deanna Yerichuk's (2014) research. She uses a archaeological and genealogical approach inspired by Foucault. Yerichuk is interested in the historical change of discourse formations, investigating how the

discipline community music has been constructed in several stages. She does this on the basis of a broad corpus of research and practitioners' journals, scholarly literature, commission statements and conference proceedings. However, her discourse analysis does not follow clear defined methodological steps, at least none that are traceable. In a way, it is historical-philological research, citing texts in which new ideas and new concepts have appeared for the first time. Yerichuk does not follow a hermeneutic approach with interest in the author's intentions, but rather a discourse analysis in Foucault's sense of archaeology and genealogy. Following Angermüller's categorization, this is not a linguistic but a context-oriented approach, meaning it is interested in the historical change of discourse formations.

Yerichuk distinguishes four historical moments: 1. the emergence of community music in the Progressive Era in North America, 2. the music for everybody idea in the mid-twentieth century which extended music education into the community, 3. increasing scholarly attention from the 1980s with an interest in cultural pluralism, influenced by the ISME community music activity commission, and 4. the launch of the International Journal of Community Music in 2006, indicating increased legitimacy of community music as a mature form of knowledge and as a fully-developed discipline. Yerichuk shows that community music has been constructed through social rationales in a way that has "overdetermined community music as an educational enterprise" (Yerichuk, 2014, p. 126) while underdetermining what constitutes the community of community music. Through this analysis her study addresses issues of power, control, and hegemony: What counts as community music? Who has the right to participate? Yerichuk shows that there always have been inclusions and exclusions. The analysis "suggests that while community music has, again and again, been articulated as an effective way to develop people, little attention has been paid to who is doing the developing and who is 'being developed'." (Yerichuk, 2014, p. 148) We can suspect that in some cases the concept of community music might lead to a kind of colonization of amateur ensembles by music educators.

The archaeological and genealogical perspective of Yerichuk's approach is undoubtedly relevant to the DAPHME research on discourses of academization and the music profession in higher music education, which are closely linked to the history of music academies.

Conclusion

With the aim of identifying possible models for a research project on discourses of academization in higher music education, we developed categories of comparison for reviewing the landscape of discourse research in the field of music education. In order to put our analytical tool to the test, we examined more closely four

different approaches to discourse analysis. The results show that the criteria that we apply allow for a good overview of the various discourse studies in music education. However, it also becomes obvious that no clearly defined analytical procedure exists which can be used without modification and adaption to the special DAPHME research interest and data material, which consists of both interviews with leaders and teachers of higher music education as well as official documents. The question remains how the analysis of ethnographic data inspired by Foucault's discourse theory could be complemented by more linguistic oriented approaches. The need for an international comparative analysis may not run counter to Foucauldian archaeological and genealogical investigations. However, before being able to further develop the DAPHME discourse analytical design, it seems advisable to first broaden the scope of our review study in order to cover, as far as possible, all the various approaches to discourse research in music education.

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